



Early Journal Content on JSTOR, Free to Anyone in the World

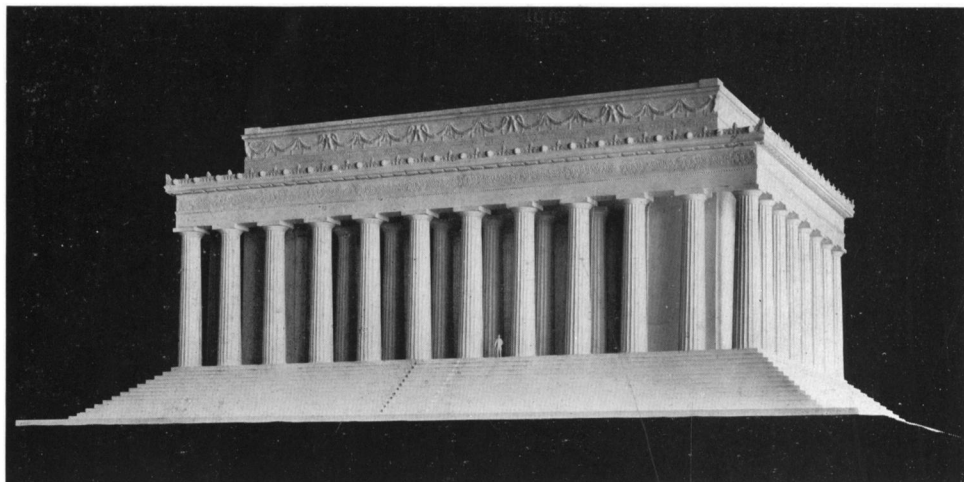
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



MODEL OF THE LINCOLN MEMORIAL DESIGNED BY HENRY BACON

THE LINCOLN MEMORIAL

IN the winter of 1911 Congress appropriated \$2,000,000 for the erection of a memorial to Lincoln and appointed a special committee to secure plans and designs from which a selection might be made. This committee, composed of President Taft, Senators Shelby M. Cullom, H. D. Money and George Peabody Wetmore, and Representatives Joseph G. Cannon, Champ Clark and Samuel W. McCall, applied on March 4th to the Commission of Fine Arts, previously appointed by President Taft under authority of Congress, for suggestions as to the site and general character of the design which, in the opinion of this body of experts, might be most appropriate.

The report of the Commission of Fine Arts rendered on July 17th was unanimously in favor of the site near the banks of the Potomac in what is now known as Potomac Park, designated by the so-called Burnham Park Commission in 1902 for a memorial to Lincoln and since endorsed by city-planners and experts in all parts of the world.

In July, Mr. Henry Bacon, of New York, was, upon the further recommendation of the Commission, invited by President Taft, as chairman of the Lin-

coln Memorial Commission, to make a design suitable for a Memorial to be erected upon this site. The accompanying illustration is a reproduction of the model submitted by Mr. Bacon in December.

A rectangular, windowless building is surrounded by a colonnade of 36 Greek Doric columns forty feet high and seven feet in diameter at the base. The building, which will be of white marble, rests on a stylobate composed of thirteen plinths. This in turn rests upon a terrace 500 feet in diameter raised to a level equal to that of the base of the Washington Monument. The stylobate will be 231 feet long by 108 feet wide at its base, the colonnade will be 171 feet by 108 feet, and the cella 143 feet by 80 feet. The interior will be a single great hall divided into three units by two rows of columns. In the center will stand a statue of Lincoln recalling the personality of the great man, and on the side walls will be inscribed Lincoln's Gettysburg speech and his Second Inaugural. There is symbolism in the design throughout, but its chief distinction is its beautiful simplicity. The enormous difficulty of designing a building which will be at one and the same

time monumental and refined, simple and dignified, is little understood. This Mr. Bacon has accomplished. And if his design is selected, as it seems probable that it will be, the Memorial erected

to Lincoln at the National Capital by the people of the Nation will be one to which not only we to-day, but those of succeeding generations, may point with satisfaction and pride. L. M.



REV. JOSEPH SEWALL

JOHN SMIBERT

OWNED BY PROF. THEODORE S. WOOLSEY

EARLY AMERICAN PORTRAIT PAINTERS

THE merit and interest of works by early American portrait painters has recently been called to attention by two exhibitions, one held in the Metropolitan Museum, New York, and the other in the Art Club of Boston. The former was confined exclusively to painters of the Colonial days and served in a measure as a background for a spe-

cial exhibition of Colonial silver; the latter embraced examples of the work of artists who flourished not only during the latter part of the 18th, but also the early part of the 19th, century and was therefore much more comprehensive.

It is remarkable how substantially good the work of some of these early painters was when it is remembered how